

# DPM®

## C8™



## C8p™

*user's guide*



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Intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.



Intended to alert the user of the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

**CAUTION:** Risk of electrical shock – DO NOT OPEN!

**CAUTION:** To reduce the risk of electric shock, do not remove cover. No user serviceable parts inside. Refer servicing to qualified service personnel.

**WARNING:** To prevent electrical shock or fire hazard, do not expose this appliance to rain or moisture. Before using this appliance, read the operating guide for further warnings.

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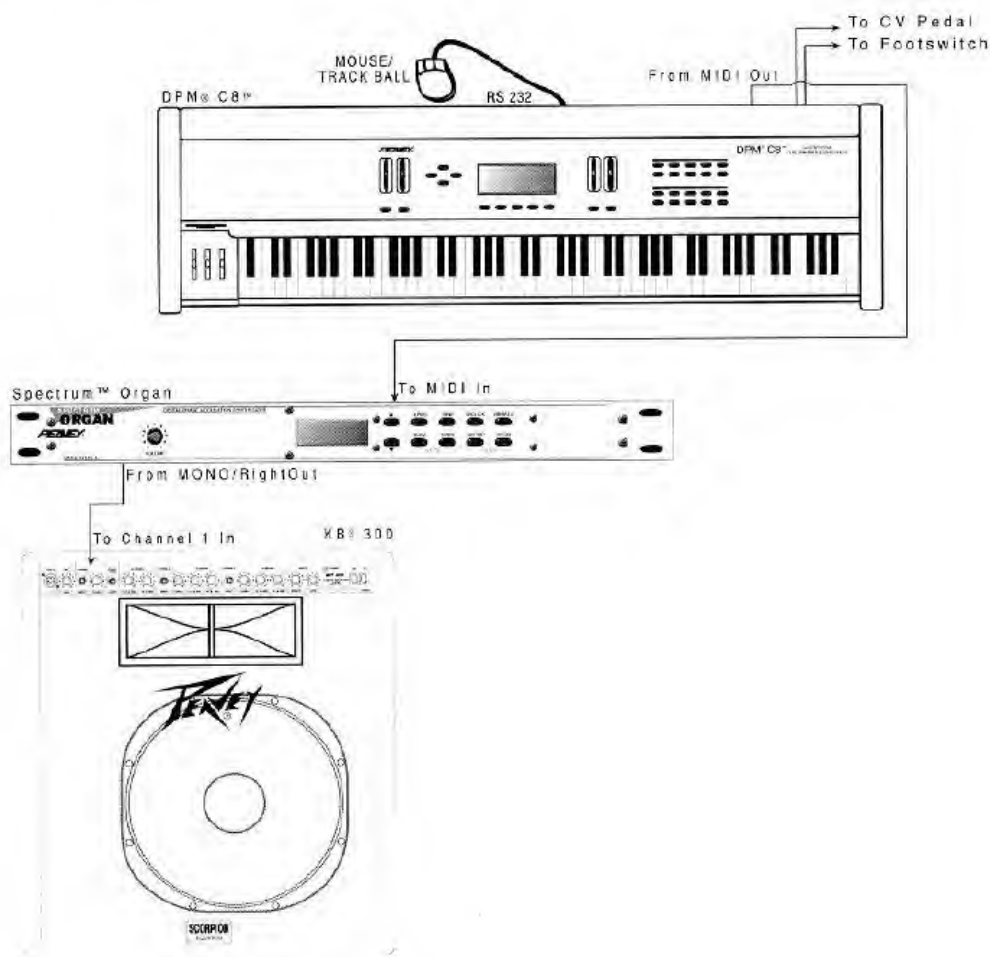


## QUICK START

In an effort to make using our products more enjoyable, we have included this Quick Start section for all of you who just hate to read manuals (and those of you that don't need to read manuals). We hope this makes using your new Peavey equipment a more profitable experience. As always we appreciate any comments you have on how to improve our products. (Hey, we'll even listen to comments about the manual!)

### ▼ To get started quickly

1. Well, the first thing you need to do (after opening the box and removing the C8/C8p) is to connect the C8/C8p to a voice module and your amplification system. Here are some things to check first:
  - ⌘ Make sure your amplification system is turned off.
  - ⌘ Turn the volume control on the voice module fully counterclockwise (effectively turning it off).
  - ⌘ Plug the MIDI Out from the C8/C8p to the MIDI In on the voice module.
  - ⌘ Connect the mono/right output of the voice module to the input of your amplifier. (If possible use a stereo connection; you won't be disappointed. Connect the left and right audio outputs to your amplification system with mono cables or use a stereo cable connected to the left/stereo audio output (if provided)).
  - ⌘ Connect the power jack of the C8/C8p to an electrical outlet.
  - ⌘ Turn on your amplifier, voice module and C8/C8p.
  - ⌘ See the diagram below.



2. It is now necessary to set up your C8/C8p to send MIDI information to the voice module. To do this:

*Setting the MIDI Channel*

- Press the **Ranges** soft button on the main Preset screen (this should be the first screen you see after power up. Move the cursor to the **OutChan** parameter and use the input method of your choice (**Inc/Dec** buttons, **data slider**, **mouse** or **trackball**, etc.) to set the MIDI output channel for this preset.

**Note:** It is also necessary to set the MIDI Mode and MIDI Receive Channel on your voice module. Refer to the owner's manual for that unit if you are unsure of how this is done.

3. Okay, now it's time to play.

- Start playing your C8/C8p; as you play, turn the voice module's volume knob clockwise until you reach the desired volume.

4. That's it! Congratulations.

## **INTRODUCTION**

### ***The DPM Series MIDI Controller/Keyboard***

Welcome to the DPM® Series Performance MIDI Controllers. The DPM C8 has become the definitive controller keyboard in the industry. The features and capabilities of the C8 are unmatched, as well as the 88-note hammer-action weighted keyboard mechanism. The polished hardwood cabinet makes the C8 as beautiful as it is functional. So what else could anyone ask for? Something portable...

The DPM C8p packs all the features of the C8 into a portable package. It offers the exact same keyboard mechanism as the C8, with a full 88 keys. The disk drive and mouse port have been omitted and the wheels have been moved above the keyboard to reduce the width. Everything else is there. The 240 x 64 graphic display, 4 programmable sliders, 4 programmable buttons, 2 MIDI inputs, 4 independent MIDI outputs, 2 CV pedal inputs, 2 footswitch inputs, and we've added a data wheel for easier programming.

The C8p takes advantage of Peavey's new surface-mount circuit board fabrication capabilities. This means that the main circuit board of the C8 has been reduced to about half the total size by using surface mount components. This allows all of the same capabilities to fit in a package which is significantly smaller.

To make up for its smaller size, the C8p comes with a new enhanced version of the C8 operating system. We have incorporated suggestions from C8 customers and dealers to make the software even more powerful and easier to use. New features include a programmable global aftertouch curve, one button mute/solo zones, footswitch mute, numeric entry of display values, MSB bank select (for Roland modules), just to name a few. And of course, original C8s can be upgraded to the new version of system software with a simple upgrade kit.

## **FEATURES**

- 88-key weighted keyboard
- 64 presets
- 8 zones/layers per preset
- programmable velocity curve per zone
- programmable global aftertouch curve
- 4 programmable buttons
- 4 programmable sliders
- 2 programmable wheels plus pitch wheel
- 2 preset chains
- 2 CV pedal inputs
- 2 footswitch inputs
- 240 x 64 graphic display
- 2 MIDI inputs with merge
- 4 MIDI output buses

...and much more, which you'll find out about as you read this manual.

Before we get started, it might be a good idea to fill out the warranty registration card and return it to Peavey. This way, we can let you know about our next fantastic keyboard/controller!



## **ABOUT THIS MANUAL**

So you're a manual reader, huh? That's great because you will find some very useful information about your DPM C8/C8p in the following chapters.

Yes that's right, this manual covers two Peavey MIDI keyboard controllers: the DPM C8 and the DPM C8p. There are only a few small differences between these products, so disregard any chapters, sections, or paragraphs that describe features your particular keyboard does not have. The name "C8" is used to represent both models in the majority of sections that describe features common to both.

Chapter 1, **Overview**, provides a brief overview of the keyboard along with user interface information and several connection diagrams to help you get started.

Chapter 2, **Preset Operations**, details how to do just about everything imaginable to a preset.

Chapter 3, **MIDI Operations**, shows you how to set your MIDI send/receive channel, MIDI mode, bulk dump operations and much more.

Chapter 4, **Global Operations**, shows you to set the parameters that affect the global operation of the C8.

Chapter 5, **Copy Operations**, shows you how to copy all or selected data to diskette (C8 only) or via SysEx commands.

Chapter 6, **Sequence Operations**, explains sequencing and shows you everything you need to know to create your own sequences.

Chapter 7, **MIDI Status**, displays your current MIDI status as well as letting you monitor MIDI input.

Appendix A, **MIDI Implementation**, is a MIDI implementation chart summarizing the all the MIDI features these controllers support.

That about covers everything. We hope you enjoy using your new C8 as much as we enjoy creating it.

# Chapter 1 Overview

## 1.0 BASICS

Welcome to the DPM C8 MIDI Performance Controller. Once you become familiar with your new C8, we're sure you'll agree: The DPM C8/C8p are sophisticated, versatile master keyboards for live performance or studio applications.

First, we would like to expand a bit on the features listed earlier:

- Piano-type, 88-key weighted action. The C8 keybed was chosen after extensive consultation with performing and studio musicians, all of whom agree that the feel of the keybed is outstanding.
- Sixty-four presets, individually recallable or able to be placed into two program chains.
- Eight programmable keyboard zones that can be split, layered, transposed, soloed, muted, crossfaded and assigned to any combination of four MIDI outputs.
- Programmable velocity curve per zone: these can be scaled and offset for each range of each preset.
- 17 ROM channel pressure curves, with programmable scale and offset, assigned globally to fine tune the feel to the player's style.
- Four programmable buttons for generating MIDI messages.
- Four programmable sliders for generating MIDI messages.
- Two programmable wheels plus pitch wheel and channel pressure capabilities for expressive playing.
- Two preset chains.
- Two CV pedal inputs.
- Two footswitch inputs.
- Two MIDI inputs with merge for accepting computer-generated MIDI data or other controllers (e.g. MIDI wind, drum, fretted, or remote keyboard controllers).
- Optional mouse or trackball control for parameter and value selection. (C8 only)
- Sequencer control capabilities (start, stop, continue, tempo, etc.).
- 3.5" DSDD MS-DOS floppy disk drive for storing preset, system exclusive, and other data. (C8 only)
- 128K sys ex librarian; data can be received and transmitted from the C8, as well as saved to or loaded from disk. (C8 only)

- MIDI monitor screen that shows MIDI input and output activity as well as the actual MIDI/data input stream.
- Comprehensive copy function for copying preset data to/from other presets, disk, or MIDI.

## 1.1 LEARNING THE C8

The C8 has a logical user interface, making the C8 user-friendly. We tried to arrange the sections of this manual in the order in which you might want to learn what the C8 has to offer.

Probably the easiest way to learn the C8 is to dedicate a day to it and go through the various manual operations to get a feel for how the keyboard works. After this period of familiarization, you will probably not need to refer to the manual much more...except for those little-used functions which you might not be familiar with.

## 1.2 OPERATING SYSTEM BASICS

There are several “tools” used in programming the C8:

- ▮ **Inc/Dec** buttons. These are used for stepping through presets and for editing parameters.
- ▮ **Enter/Exit** buttons. The **Enter** button is used for verifying certain functions and for accepting a direct numerical entry into a parameter. The **Exit** button is used for escaping out of certain functions, for rejecting a direct numerical entry and for escaping from edit screens back to the Preset screen.
- ▮ **4 cursor control** buttons. The four arrow buttons to the left of the LCD allow for navigation within a particular screen.
- ▮ **10 Numerical** buttons, 0-9. These select particular presets and are used for direct entry of parameter values.
- ▮ **Function** buttons. Located above the number buttons, these include **MIDI**, **Status**, **Copy**, **Global** and **Sequence**. These buttons select specific menus and utilities, which will be described in detail later in the manual.
- ▮ **LCD** screen. This displays the C8's status and is also used for parameter selection and editing. To adjust its contrast for the best visibility, adjust the rear panel view angle control.
- ▮ **5 Soft** buttons. These are located just below the LCD screen. The function of each button is shown in the highlighted bar on the bottom of the screen. Sometimes they will lead to other screens; other times they will serve another purpose (such as editing, etc.).
- ▮ **Data Wheel** (C8p only). Turning the wheel will mimic the usage of the **Inc/Dec** buttons when editing parameters (clockwise = inc). The faster you turn the wheel, the faster the parameters will change.

## 1.3 NAVIGATING WITHIN A SCREEN

When a parameter is highlighted by the moveable cursor, that parameter is available for editing. There are three main ways to move the cursor: the **four arrow** buttons, optional **mouse** (C8 only), or optional **trackball** (C8 only).

The **up/down arrow** buttons move the cursor up and down within a column of parameters. The **left/right arrow** buttons move the cursor left and right if a screen has more than one column of parameters. For screens with a single column of parameters, the **left/right** buttons move the cursor vertically and also allow the cursor to “wrap around” from the top to bottom or bottom to top.

The **mouse** or **trackball** works as it would with a computer: roll the mouse or trackball to move the cursor to a particular parameter.

## 1.4 CHANGING PARAMETER VALUES

To change a parameter's value after selecting it, use the **Inc/Dec** buttons, **data wheel** (C8p only), **direct numerical entry** or the **data slider** (the default is slider 1, but any other slider, or none at all, can be used, see Section 4.2 for more information).

Press **Inc** or **Dec** once to change the values one digit at a time; press and hold the button to scroll through values.

*Shortcut:* To accelerate the **Inc** or **Dec** button scrolling speed, press the other button while holding the first button. *Example:* To speed up the **Inc** button scrolling, while pressing and holding **Inc**, press **Dec**.

For direct entry, type the number you want and press the **Enter** button to keep it or the **Exit** button to cancel. (The field will blink to remind you that you must press either of these buttons.) To enter negative numbers (e.g., for Transpose), you must first type at least one digit of the number to get into numeric entry mode, after which the **-/dec** button will toggle the number between negative and positive.

For example, to enter a -48, either of the following methods is acceptable:

Press “4,” “8,” “-”

Press “4,” “-,” “8”

With a **mouse** or **trackball**, after selecting the parameter, click and hold the **mouse/trackball's** left hand button, then drag the **mouse** up (or rotate the **trackball** away from you) to increase the parameter value, or drag the **mouse** down (or rotate the **trackball** toward you) to decrease the value.

## 1.5 THE ALL-IMPORTANT EXIT BUTTON

To exit from any screen back to the previous screen, press the **Exit** button. You can always go from any screen back to the main Preset selection screen by repeatedly pressing **Exit** until the main Preset selection screen appears.

## 1.6 THE PANIC BUTTON

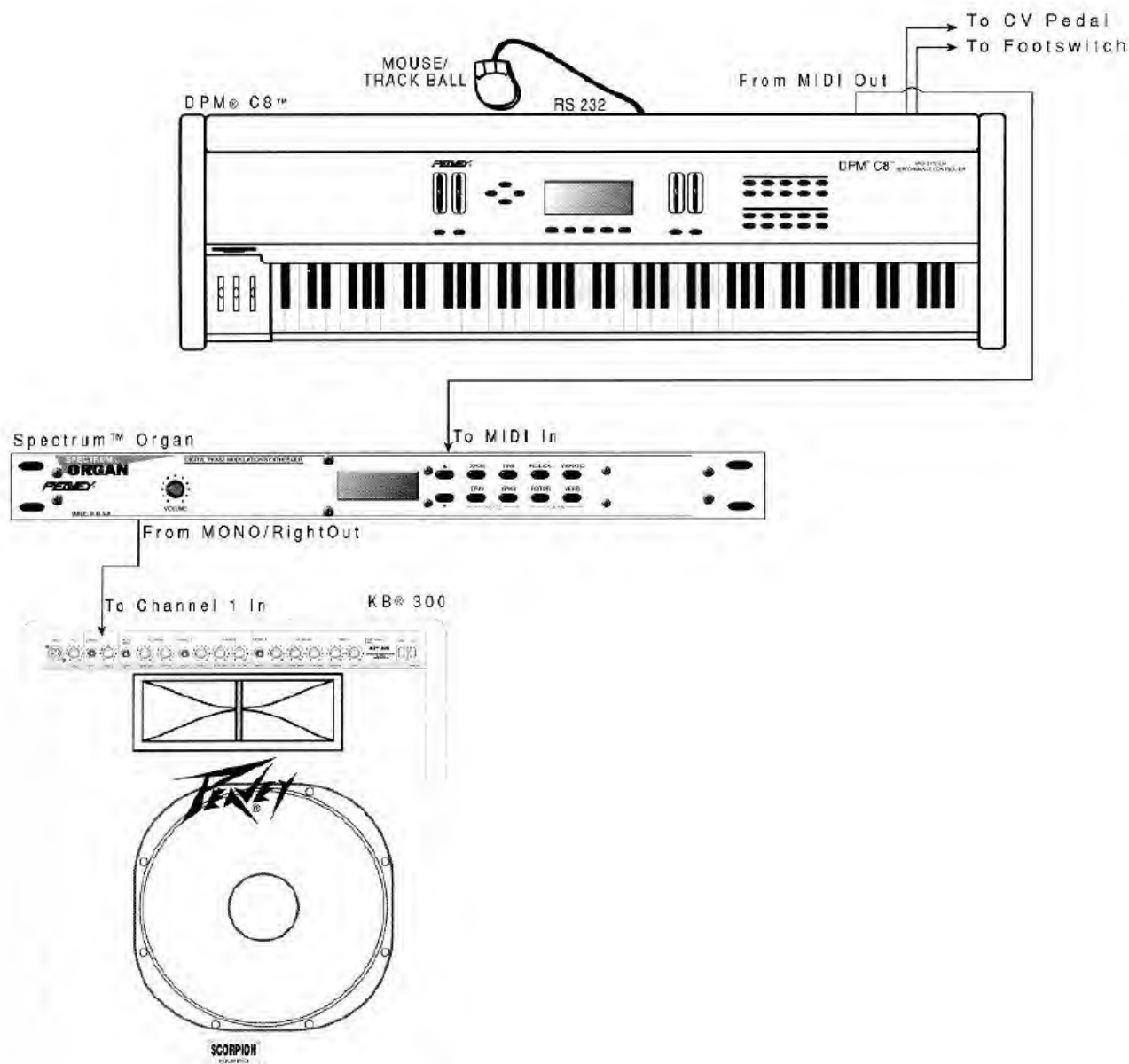
If a device receives a MIDI note on message without a corresponding note off message, that note can become “stuck” on. To unstuck any notes, simply press the **Panic** button. A short press sends a MIDI all notes off

command over all 16 channels. However, not all units respond to this message; if necessary, press and hold the Panic button to send individual note off messages for all notes on all channels.

## 1.7 CONNECTIONS

### Basic Hookup

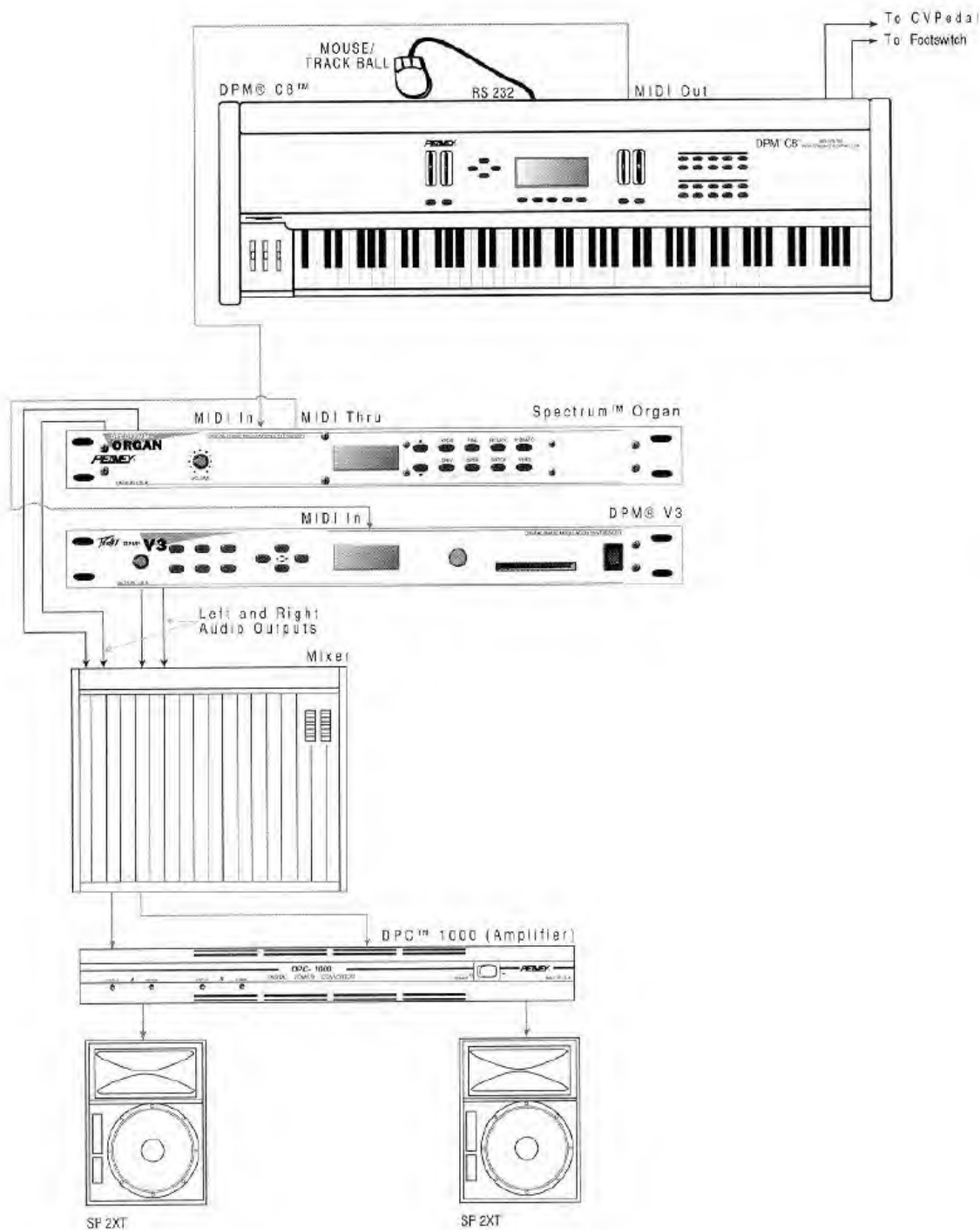
The following diagram shows you a simple connection scheme for the C8. In this diagram we have a C8 connected via MIDI to a Peavey Spectrum™ Organ. The audio output from the Spectrum Organ is connected to a Peavey KB® 300 keyboard amplifier. We also show the C8 connected to a CV Pedal, a footswitch to control the rate, and a mouse (or trackball), all of which are optional. Of course, if you have a C8p, you won't be able to connect a mouse or trackball, but the rest of the diagram will work for you.





### Advanced Hookup

Here we have a C8 connected via MIDI to a Spectrum Organ and a DPM® V3. This is accomplished using the MIDI Thru jack on the rear of the Spectrum Organ. The left and right audio outputs from both the Spectrum Organ and the DPM V3 are connected to a mixer. The mixer is then connected to a Peavey DPC™ 1000 digital power amplifier and a pair of SP 2XT speakers. Using the left and right outputs from the Spectrum Organ and DPM V3 provide stereo signal to the mixer, producing a much nicer sound. We also show the C8 connected to a CV Pedal, a footswitch to control rate, and a mouse (or trackball). Again, these are optional, and a C8p owner cannot connect the mouse or trackball.



## 1.8 RE-INITIALIZING THE C8

To restore the C8 to its factory default settings (*you will lose everything you've programmed, so save if necessary!*), with **power off** press the **0** and **Enter** buttons (C8) or the **0** and **Copy** buttons (C8p). Turn on the power while continuing to hold the two buttons down until you see the display "Unit Initialized."

# Chapter 2 Preset Operations

## SECTION 2A PRESET, MAIN SCREEN

### 2.0 Preset Selection

The preset screen contains five major functions.

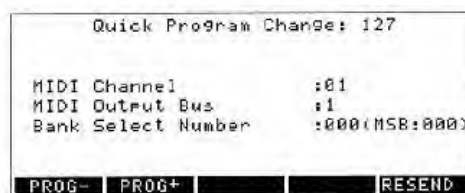


Select a preset from 00 to 63 in four ways:

- Use the **Inc** button to increment to the next higher-numbered preset, or the **Dec** button to decrement to the next lower-numbered preset.
- Enter the two-digit preset number from the number keys. Leading zeroes must be entered. *Example:* To select preset 7, enter **07**.
- Presets can be selected by like-numbered MIDI program change commands appearing at the MIDI in jack. For more information, see section 3.1.
- Presets can also be programmed into chains and selected by the **Inc/Dec** buttons or the **chain up** and **chain down** footswitches (sections 4.3 and 4C). These select the next higher-numbered and next lower-numbered presets in the chain respectively. If no chain is selected, then the **Inc footswitch** selects the next-higher numbered preset, and the **Dec footswitch** selects the next-lower numbered preset.

**Note:** When the Preset Chain function is enabled, the Preset screen will show the chain number (1 or 2) and the current step (1-64).

On the Preset screen, soft button **3** is used to go to a **Quick Program Change** screen:



This screen provides a method for sending MIDI Program Change messages to devices without having to edit a preset. The program number can be modified by using the **PROG-** and **PROG+** buttons, or entered directly by hitting three numeric buttons (leading zeros are required). The MIDI message is transmitted automatically each time the program number is changed.

The edit parameters on this screen allow you to choose the **MIDI channel** (1-16), **MIDI output bus** (1-4), and **MIDI Bank Select** command (OFF, 0-127). If the **Bank Select** is set to **OFF**, only the Program Change will be transmitted. Otherwise, the **Bank Select** will always be transmitted prior to the Program Change.

**Note:** The Bank Select MSB is shown as a fourth parameter anytime the **Bank Select** is turned **ON** (the first number on the screen is the LSB). Some companies use the MSB (MIDI controller #0) for a bank number rather than the LSB (MIDI controller #32). This allows for proper interfacing regardless of which method is used.

The **RESEND** button is provided to allow repeated transmissions of the same Bank and Program.

The parameters on this screen are *global* (not saved within the preset). Your settings are memorized, so you don't need to set them every time you power up.

## **2.1 Keyboard Range Settings**

Press the **Ranges** soft button and refer to section 2B.

## **2.2 Keyboard Range Controller Assignment**

Press the **CtlAsgn** soft button and refer to section 2C.

## **2.3 Range Muting**

There are three methods of muting/unmuting ranges:

**Note:** To save the Preset mute status, you must save the Preset (see section 2d). Changing to a different preset will cancel your edits.

### *Method 1*

1. Press and hold the **Mute** soft button.
2. Toggle individual ranges **ON** (unmuted) or **OFF** (muted) with the corresponding number buttons (1-8), as indicated by the presence or absence of a keyboard icon.
3. Release the **Mute** soft button.

### *Method 2*

1. Use the **left/right directional** buttons to move the range cursor to the range you want to mute or unmute.
2. Press the **Mute** soft button and release it without pressing any numerical buttons.

**Note:** The cursor position is saved with the preset so you can, for example, have a preset come up with Range #5 highlighted to make it immediately ready for muting (unmuting).

### *Method 3*

1. Program one (or both) of the programmable footswitches to **Range Mute Status (Toggle)** or **Range Mute Status (Hold)**. See section 2.16 for more information.

## 2.4 Range Soloing

There are two methods of soloing ranges:

### Method 1

1. Press and hold the **Solo** soft button.
2. Press the appropriate number button (1-8) to solo that range. An **S** will be shown above the keyboard icon to indicate that there is a solo in effect.
3. Release the **Solo** soft button.
4. Press **Solo** to return to the previous mute status, or repeat steps 1-3 to solo another range. Pressing **Solo** repeatedly will toggle between the mute status and the latest solo.

### Method 2

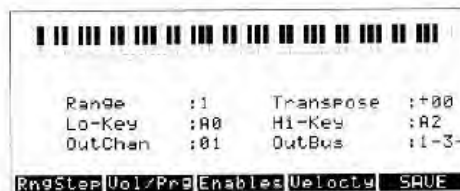
1. Use the **left/right directional** buttons to move the range cursor to the range you want to solo.
2. Press the **Solo** soft button and release it without pressing any numerical buttons.

**Note:** The cursor position is saved with the preset. This will allow you, for example, to have the preset come up with Range #5 highlighted to make it immediately available for soloing.

**Caution:** If you perform any mute operations, the solo status will be canceled.

## SECTION 2B PRESET, RANGES SCREEN

The ranges screen accesses six range-related parameters, three additional pages, and allows saving the edited preset.



## 2.5 Keyboard Range Selection

You can select the range to be edited in two ways.

- Press the **RngStep** (Range Step) soft button. This increments to the next higher, active, range. Going past 8 wraps around to Range 1.
- Place the cursor on the **Range** parameter and select the desired range.

## 2.6 Keyboard Range Transposition

Each range can be transposed up to  $\pm 48$  semitones.

Place the cursor on the **Transpose** parameter. Use the input method of your choice (i.e., **Inc/Dec** buttons, **data slider**, **mouse** or **trackball**, etc.) buttons to choose the desired amount of transposition in semitones.



## 2.7 Keyboard Range Limits

Each range can be restricted to a specified contiguous group of keys. Ranges may overlap.

To set the low and high key limits for the selected range:

1. Place the cursor on the **Lo-Key** parameter, then press the key that defines the lower range limit.
2. Place the cursor on the **Hi-Key** parameter, then press the key that defines the upper range limit.

A line will appear under the on-screen keyboard to show the selected range.

## 2.8 Keyboard Range Output Channel

Each range can transmit over its own MIDI channel. Place the cursor on the **OutChan** parameter and select the desired MIDI channel, from 01 to 16.

## 2.9 Keyboard Range Output Bus

Each range can appear over any combination of the four individual MIDI outputs.

Place the cursor on the **OutBus** parameter and select which MIDI outputs the range data will appear over. Combinations of outputs are selected in the following order:

OFF   1—   -2—   12—   —3-   1-3-   -23-   123-  
—4   1—4   -2-4   12-4   —34   1-34   -234   1234

## 2.10 Range Volume/Program Change Settings

Each range can send out an associated MIDI volume message, MIDI program change message, and MIDI program change Bank message when a preset is recalled. Press the **Vol/Prg** soft button from any screen on which it appears to call up the following screen:

VolPrg: Range 1 of 01 Preset Name	
PROGRAM	On Patch Recall :127
VOLUME	On Patch Recall :000
BANK	On Patch Recall :000(MSB:000)
RngStep	Ranges
Enables	SAVE

### 2.10a Selecting the Range to Be Edited

Press the **RngStep** soft button to increment to the next higher, active, range. Going past 8 wraps around to Range 1.

## 2.10b Assigning MIDI Volume

Place the cursor on the **VOLUME On Patch Recall** parameter and select a value between **000** (minimum volume) and **127** (maximum volume) or **Off**. Note that for these values to transmit data over MIDI, **Prg/Vol/Bank Edit Transmit** should be **Enabled** on the Global page (section 4.0).

**Note:** Any C8 controller programmed to MIDI controller #7 (volume) will be scaled with this volume, thereby using this value as a maximum level. This level can be sent on preset recall as is, regardless of the volume controller position, by disabling the **Transmit Vol Ctrl on Recall** parameter on the Global page #2 screen (see section 4.5).

## 2.10c Assigning MIDI Program Change Number

Place the cursor on the **PROGRAM On Patch Recall** parameter and select a program number between **000** and **127** or **Off**, using the **Inc/Dec** buttons or **data slider**. Note that for these values to transmit data over MIDI, **Prg/Vol/Bank Edit Transmit** should be **Enabled** on the Global page (section 4.0).

## 2.10d Assigning the MIDI Program Change Bank Number

The MIDI spec provides for a bank select message to allow for selecting banks of 127 programs, thus circumventing MIDI's former 127 program change limit. Place the cursor on the **BANK On Patch Recall** parameter and select a bank number between **000** and **127** or **Off**, using the **Inc/Dec** buttons or **data slider**. Note that for these values to transmit data over MIDI, **Prg/Vol/Bank Edit Transmit** should be **Enabled** on the Global page (section 4.0).

**Note:** The Bank Select MSB is shown as a fourth parameter anytime the Bank Select is turned **ON** (the first number on the screen is the LSB). Some companies use the MSB (MIDI controller #0) for a bank number rather than the LSB (MIDI controller #32). This allows for proper interfacing regardless of which method is used.

## 2.10e Accessing Other Pages

You can also access the **Ranges** page (section 2B), **Enables** page (section 2.11), and **Save Preset** page (section 2D) by pressing the appropriate soft button.

## 2.11 Range Wheel, Slider, Pressure, Footswitch and CV Enables

Each range can have the wheel, pressure, slider, footswitch and CV pedal message enabled (either polarity) or disabled. Example: Pitch bend could be enabled for an upper keyboard range that plays a solo line, but be disabled in the lower octaves so that bass lines are not affected.

Press the **Enables** soft button from any page where it appears to call up the following screen:

```
Enable: Range 1 of 01 Preset Name
Pitch :P05 Slider1 :P05 FootSw1 :0N
Wheel2 :NEG Slider2 :P05 FootSw2 :0N
Wheel3 :OFF Slider3 :P05 CUPedal1:P05
Press. :OFF Slider4 :P05 CUPedal2:NEG
Vol/Prg RngStep Ranges | SAVE
```

Except for the footswitches (which can only be turned **ON** or **OFF** for each range), all the controllers on this screen can be set to the following values:

- OFF** - No message sent.
- POS** - Message sent with the polarity shown on the **CtlAsgn** screen. See section 2C for more information.
- NEG** - Message sent with the opposite polarity than that shown on the **CtlAsgn** screen.

Real-time crossfading can be achieved by setting a controller to opposite polarities in different ranges. For example: If slider 1 is programmed to send volume (MIDI controller #7) with (+) polarity and enabled as **POS** on range 1 and **NEG** on range 2, moving the slider up will increase the volume of range 1, while decreasing the value of range 2. If the Global equal power curve is **Enabled** (see section 4B), the C8 can perform very smooth crossfades with little or no volume “dropout” when the controller is near the middle position. This technique is not limited to volume—some interesting effects can be achieved by using pan (MIDI controller #10) or pitch bend.

**Note:** In order for a slider's button to be enabled for a range, the slider must be enabled for that range.

### 2.11a Selecting the Range to Be Edited

Press the **RngStep** (Range Step) soft button to increment to the next higher, active, range. Going past 8 wraps around to Range 1.

### 2.11b Enabling/Disabling Parameters

Place the cursor on device to be enabled or disabled (pitch wheel, wheel 2, wheel 3, keyboard pressure, sliders 1-4, footswitches, foot CV 1 and foot CV 2) and select either **ON** or **OFF** (for footswitches), or select **OFF**, **POS** or **NEG** (for the rest).

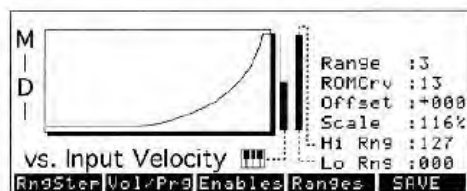
### 2.11c Accessing Other Pages

Note that you can also access the **Ranges** page (section 2B), **Vol/Prg** page (section 2.10), and **Save Preset** page (section 2D) by pressing the appropriate soft button.

## 2.12 Range Velocity Selection

Each range has its own velocity curve that determines how the MIDI velocity value will correspond to the dynamics of your playing. Each curve is based on one of 33 curves stored in ROM, as customized with user-programmable scale and offset parameters.

Press the **Velocity** soft button from any page where it appears to call up the following screen:



### *2.12a Selecting the Range to Be Edited*

Press the **RngStep** (Range Step) soft button to increment to the next higher, active, range. Going past 8 wraps around to Range 1.

### *2.12b ROM Curve*

Place the cursor on the **ROM curve** parameter to select from 33 different velocity curves stored in ROM. The graph shows the relation of MIDI output to input velocity. Curves 17-33 are inversions of curves 1-16. This allows you to set up velocity crossfades.

### *2.12c Changing the Curve's Offset*

Modify the **ROM curve** by first changing the offset. Place the cursor on the **Offset** parameter and select an offset amount from **-100** to **+100**. Positive numbers add a constant amount of base velocity to the curve; in other words, the velocity will not be lower than this value. Negative values subtract a constant amount from the velocity curve (although the resulting velocity value cannot be lower than 0).

### *2.12d Changing the Curve's Scale*

Further modify the **ROM curve** by changing the scale. Place the cursor on the **Scale** parameter and select the desired scale. This value multiplies all velocity values by a constant, from 1% to 200% (100% does not affect the selected curve).

If necessary, continue changing the offset and scale parameters until the graph that displays the relation of MIDI output to input velocity shows the desired curve, and that playing the keys produces the desired velocity feel.

### *2.12e High Range*

Each range can be restricted to play only within a particular velocity range. To set the range's high limit, place the cursor on the **HiRng** parameter and select a value between **000** and **127**. The right-most bar graph shows the range in black.

### *2.12f Low Range*

Each range can be restricted to play only within a particular velocity range. To set the range's low limit, place the cursor on the **LoRng** parameter and select a value between **000** and **127**. The right-most bar graph shows the range in black.

### *2.12g Keyboard Velocity Monitor*

The left-most bar graph displays and holds the velocity with which a key was pressed. For chords, the graph displays an average value. This is for readout only and cannot be adjusted.

### *2.12h Accessing Other Pages*

Note that you can also access the **Ranges** page (section 2B), **Vol/Prg** page (section 2.10), **Enables** page (section 2.11), and **Save Preset** page (section 2D) by pressing the appropriate soft button.



## SECTION 2C     PRESET, CONTROL ASSIGN SCREEN

This screen assigns MIDI controllers to the wheels, sliders, buttons, CV pedals, pressure and footswitches, and assigns polarity to all of them except the footswitches.

Upon pressing the **CtlAsgn** soft switch from the main preset screen, the wheel and pressure assignment page appears. However, any control assignment page can be called from any other control assignment page. Also, each control assignment page lets you save the preset (section 2D).

**Note:** Any C8 controller programmed to MIDI controller #7 (volume) will be scaled with the volume on the **Prg/Vol** screen (section 2.10), thereby using that value as a maximum level. If the volume is set to **OFF**, the unscaled value (0-127) will be sent. Any other (non-volume) MIDI controllers will be sent out unscaled (0-127).

### 2.13    Wheel and Pressure Assignment

Upon pressing the **CtlAsgn** soft switch from the main preset screen or the **Wheel** soft button on any other controller assignment page, the following screen appears:

Wheel Assign	01	Preset Name
Wheel11 :	Modulation Wheel/Lever	(01) +
Wheel12 :	Modulation Wheel/Lever	(01) +
Wheel13 :	Foot Controller	(04) +
Press :	Channel Pressure	+
Slider   Button   Foot   Polar   SAVE		

**Wheel 1** assigns the pitch bend wheel, **Wheel 2** the Mod 1 wheel, and **Wheel 3**, the Mod 2 wheel. These three wheels are located to the left of the keyboard. **Wheel 1** is center-detented, making them useful for applications such as pitch bend and panning. **Pressure** assigns the keyboard pressure.

#### 2.13a    Parameter Assignment

Place the cursor over the parameter to be assigned and select the desired assignment. Options are **OFF**, **MIDI controllers 01-120**, **channel pressure**, **pitch bend** (full range), **pitch bend** (up only) and **pitch bend** (down only).

**Note:** **Wheel 1** cannot do a one-way **pitch bend** (either of the last two choices).

#### 2.13b    Polarity Assignment

Polarity refers to the “sense” of the controller. To change polarity, press the **Polarity** soft button while the cursor is on the controller to be edited.

*Example:* With Mod 1 assigned to modulation and positive polarity, rotating the wheel away from you increases the modulation from zero to full on. With negative polarity assigned, rotating the wheel away from you decreases the modulation from full on to zero.



**Note:** These polarities work on all eight ranges. There are also polarities per range on the **Range Enables** screen (section 2.11). These work together as follows:

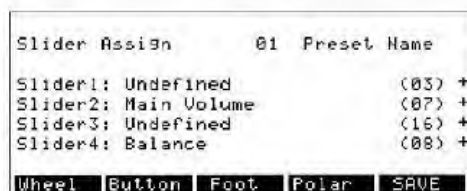
<u>CtlAsgn Polarity</u>	<u>Range Polarity</u>	<u>Resulting Polarity</u>
+	POS	Positive
+	NEG	Negative
-	POS	Negative
-	NEG	Positive

### 2.13c Save Preset

Press the **SAVE** soft button and refer to section 2D.

## 2.14 Slider Assignment

Pressing the **Slider** soft button from any other controller assignment page accesses the following screen:



Sliders 1-4 correspond to the equivalently numbered sliders on the main panel.

### 2.14a Parameter Assignment

Place the cursor over the parameter to be assigned and select the desired assignment. Options are **OFF**, **MIDI controllers 01-120**, **channel pressure**, **pitch bend** (full range), **pitch bend** (up only) and **pitch bend** (down only).

**Note:** Slider 1 defaults to being the data slider but this can be changed on the Global page (section 4.2). While on any edit page, slider 1 will serve as the data slider; upon exiting to the main preset page, slider 1 will take on the function you assigned it.

### 2.14b Polarity Assignment

Polarity refers to the "sense" of the slider. To change polarity, press the **Polarity** soft button while the cursor is on the slider to be edited.

*Example:* With Slider 1 assigned to main volume and positive polarity, moving the slider from bottom to top increases the volume from zero to full on. With negative polarity assigned, moving the slider from bottom to top decreases the volume from full on to zero.

**Note:** Refer to the polarity table in section 2.13b.

### 2.14c Save Preset

Press the **SAVE** soft button and refer to section 2D.

## 2.15 Button Assignment

Pressing the **Button** soft button from any other controller assignment page accesses the following screen:

Button	Assign	01	Preset Name
Button1:	MIDI Mute / Hold		
Button2:	-- OFF --		
Button3:	Max Slider / Toggle		
Button4:	Release Time	(48)	
Wheel Slider Foot SAVE			

Buttons 1-4 correspond to the equivalently numbered buttons on the main panel, just below the sliders.

### 2.15a Parameter Assignment

Place the cursor over the parameter to be assigned and select the desired assignment; the following options are available:

- **OFF**
- **MIDI Mute/Hold.** Mutes the associated slider for as long as the button is held down.
- **MIDI Mute/Toggle.** Press once to mute the associated slider; press again to unmute.
- **Max Slider/Hold.** Press to hold the associated slider at its maximum value.
- **Max Slider/Toggle.** Press to toggle between the associated slider's existing setting and the maximum slider value.
- **Min Slider/Hold.** Press to hold the associated slider at its minimum value.
- **Min Slider/Toggle.** Press to toggle between the associated slider's existing setting and the minimum slider value.
- **MIDI controllers 01-120.**
- **Program Change 0-127.**

### 2.15b Save Preset

Press the **SAVE** soft button and refer to section 2D.

## 2.16 Footswitch and CV Pedal Assignment

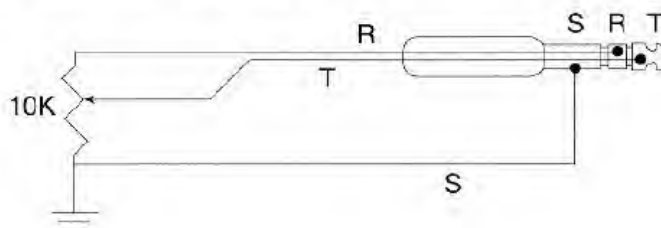
Pressing the **Foot** soft button from any other controller assignment page accesses the following screen:

FootSwitch	Assign	01	Preset Name
FootSw1 :	Damper Pedal	(40)	
FootSw2 :	Soft Pedal	(43)	
CVPedal1:	Portamento Time	(85)+	
CVPedal2:	Foot Controller	(04)+	
Slider Button Wheel SAVE			

FootSwitch 1 and FootSwitch 2 can be a dual-footswitch unit (e.g., Peavey stock #71034) or two individual footswitches. These plug into the rear panel FootSwitch 1&2 jack. Footswitch polarity is set on the **Footswitch** page of the Global function. Refer to Section 4C.

CV Pedal 1 and CV Pedal 2 plug into the rear panel CV Pedal 1 and CV Pedal 2 jack, respectively. See your Peavey dealer for recommended footpedals.

Other control sources can be used instead of footpedals. You can feed in a 0 to +10V control signal (as generated by analog synthesizers) or use any 10k potentiometer, hooked up as shown below.



### 2.16a Parameter Assignment

- Footswitches:** Off, MIDI controllers 1 - 120, program changes 0 - 127, sequencer start/stop toggle, Range Mute Status (Toggle), Range Mute Status (Hold).
- CV Pedals:** Off, MIDI controllers 1 - 120, channel pressure, pitch bend (full range), pitch bend (up only), pitch bend (down only).

When a footswitch is programmed to **Range Mute Status**, depressing the footswitch will change the mute status of any range that has that footswitch enabled (see section 2.11). In **Toggle** mode, a second press of the footswitch will return the ranges to their previous status. In **Hold** mode, releasing the footswitch will return the ranges to their previous status. This feature allows selective range layering/switching without your hands leaving the keyboard.

Place the cursor over the parameter to be assigned and select the desired assignment.

### 2.16b Polarity Assignment

Polarity can be programmed for the CV pedals, but not for the footswitches. Press the **Polarity** soft button while the cursor is on the CV pedal to be edited.

### 2.16c Program Chain Up/Down Footswitches

There are also two **program chain up/down footswitches** available, but these are not programmable. For more information, see section 2.0.

### 2.16d Save Preset

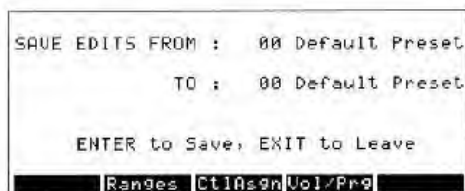
Press the **SAVE** soft button and refer to section 2D.

## SECTION 2D    **PRESET, SAVE PRESET SCREEN**

A preset can be saved from the following pages:

- Ranges
- Vol/Prog
- Enables
- Velocity
- Sequence (accessed from the Sequence function button)
- Wheel
- Button
- Slider
- Foot

Upon pressing the page's **SAVE** soft button, the following screen appears:



```
SAVE EDITS FROM : 00 Default Preset
                  TO : 00 Default Preset

ENTER to Save, EXIT to Leave

Ranges CtrlAssign Vol/Prog
```

The top line shows the current preset number and name (if the preset has been edited, the number will be replaced by \*\*).

### **2.17    *Selecting the Destination Preset Number***

The next lower line shows the destination preset to which the current preset will be saved. The cursor will be on the destination preset number. Again, use your preferred input method to select the desired destination preset.

### **2.18    *Naming the Destination Preset***

Use the **left/right** buttons to move the cursor over the character to be changed and enter the new character using either normal methods or the keyboard itself. Characters appear in the following order (starting from the bottom of the keyboard or data slider, which gives a blank character):

Upper case letters A-Z, lower case letters a-z, numbers 0-9, + - = ( ) \* & ^ % \$ # @ ! ~ ' { } [ ] | : ; ? /

### **2.19    *Canceling and Saving***

To cancel the save operation, press the **Exit** button. To save, press the **Enter** button.

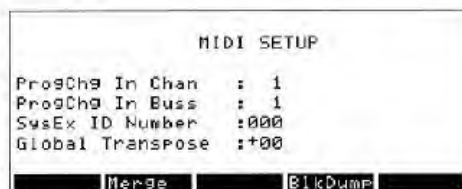
### **2.20    *Accessing Other Pages***

Note that you can also access the **Ranges** page (section 2B), **Control Assignment** page (section 2C), and **Volume/Program Change Settings** page (section 2.10) from the **Save Preset** page by pressing the appropriate soft button.

# Chapter 3 *MIDI Operations*

## SECTION 3A *MIDI, MAIN SCREEN*

This screen contains four parameters, and allows access to two other MIDI functions.



### 3.0 *ProgChg In Channel*

C8 presets can be selected by like-numbered MIDI program change commands, which can be received over their own dedicated channel and input buss. Place the cursor on the **ProgChg In Chan** parameter and select a channel from **01** to **16** (or **Off**).

### 3.1 *MIDI ProgChg In Buss*

Selects the input buss (1 or 2) over which MIDI program change data will be received by the C8. Place the cursor on the **ProgChg In Buss** parameter and select input buss **1**, **2**, or **Off**.

### 3.2 *SysEx ID Number*

In larger MIDI systems with multiple devices, it can be helpful for each device to have a unique ID number that can be referenced by system exclusive data. To select the SysEx ID number, place the cursor on the **SysEx ID Number** parameter and select a number from **000** to **127** (or **Off**).

### 3.3 *Global Transpose*

This allows you to transpose the notes sent by the C8 presets up or down 12 semitones. This includes notes played on the C8 and notes received over MIDI that are merged through the Ranges. This will work in addition to the **Range Transpose** values—it will not affect the key splits.

**Note:** MIDI notes that are received by the C8 and echoed out (but not through the Ranges) will not be affected by the Global transpose. If you need them transposed, you must also set the **Transpose** variables on the **MIDI Merge** screen.

### 3.4 *MIDI Merge Functions*

Press the **Merge** soft button and refer to section 3B.

### 3.5 *MIDI Bulk Dump Functions (C8 only)*

Press the **BlkDump** soft button and refer to section 3C.



## SECTION 3B     *MIDI, MERGE SCREEN*

The C8 includes two MIDI inputs that can receive data from other controllers (remote MIDI keyboard, MIDI bass, MIDI drum pads, etc.) or merge any incoming data (such as synchronization data) with data generated by the C8.

The merge screen determines how incoming MIDI data will be processed, and whether it will be passed through to the MIDI outputs. Each MIDI input can have an independent set of parameters.

MERGE CONTROL	*1*	:*2*
Merge OutBuss	:-234	:0FF
Channelization	:1	:0FF
Transpose	:+12	:+00
Merge --> Range	:0N	:0FF
Filter TYPE	:SVSCOMM	:SVSEX
STATUS	:FILTER	:PASS
	ElkDunP	FlitTo9t

### 3.5     *Merge to Output Buss*

Each input can be passed along to any combination of the four MIDI outputs.

Place the cursor on the **Merge OutBuss** parameter for the input to be edited. Select which MIDI outputs the input data will appear over. Combinations of outputs are selected in the following order:

OFF   1—   -2—   12—   —3-   1-3-   -23-   123-  
—4   1—4   -2-4   12-4   —34   1-34   -234   1234

### 3.6     *Channelization*

Each input can convert incoming data to a specific MIDI channel.

Place the cursor on the **Channelization** parameter. Use your preferred input method to choose a channel from **01-16**, or **Off** (input data is passed to the outputs without being channelized).

### 3.7     *Transpose*

Each input can be transposed up to  $\pm 48$  semitones.

Place the cursor on the **Transpose** parameter. Use your preferred input method to choose the desired amount of transposition in semitones.

### 3.8     *Merge —> Range*

With **Merge—>Range** set to **ON**, any external MIDI source (remote keyboard, fretted controller, computer data, etc.) will be routed through the current Preset range processing to create splits, layers, etc.

When **OFF**, data from the external source passes through to the MIDI outputs unaltered by the presets. However the data may be altered by the above two methods (channelization and transpose).

**Note:** In order for this to work, the **Output Buss** (section 3.5) must not be **OFF**, since that shuts the input down.

### 3.9 *MIDI Data Filter*

Data can be filtered from the MIDI data stream appearing at each MIDI in.

To select the parameter to be filtered or passed, place the cursor over the **Filter TYPE** parameter. The following types of data can be filtered:

- ☛ System Exclusive data
- ☛ System Common data
- ☛ System Real Time data
- ☛ All Notes Off command
- ☛ Reset All Controllers
- ☛ Volume
- ☛ Pitch Wheel
- ☛ Sustain Pedal
- ☛ Channel Pressure
- ☛ Key (Polyphonic) Pressure
- ☛ Modulation Wheel
- ☛ Program Change
- ☛ Notes

The **FilTogl** (Filter Toggle) soft button passes or filters data for the selected parameter. Select each parameter Type, then use **FilTogl** to choose whether data is passed or filtered.

### 3.10 *Accessing Other Pages*

Note that you can also access the Bulk Dump page (section 3C) by pressing the appropriate soft button. (C8 only)

## SECTION 3C    **MIDI, BULK DUMP SCREEN (C8 ONLY)**

The C8 can serve as a system exclusive storage and transmission device. It can store up to 128K of system exclusive data appearing at the MIDI input, save it to disk, and load SysEx files from disk for transmission.

The bulk dump screen shows the status of received messages and controls all SysEx related operations.

### **3.11    Receive SysEx via MIDI**

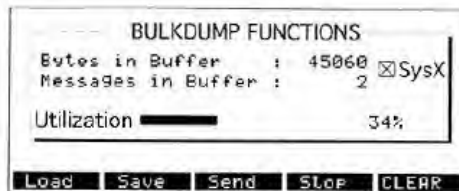
The C8 will recognize any C8 SysEx data sent to it and receive it automatically, provided the SysEx ID on the MIDI page (section 3.2) matches the SysEx ID of the incoming data. SysEx data can be sent from one C8 to another C8 on the copy page (sections 5.2 - 5.4).

When used as a SysEx librarian, SysEx data from another product is stored in the C8's 128K memory buffer. To receive SysEx, all that is necessary is to make sure that SysEx is not filtered out on the filter page (section 3.9). Press the Receive soft button on the bulk dump functions screen and then send the SysEx data to the C8.

The following screen shows a typical example of what you see once SysEx data has been received. The Utilization bar graph shows how much memory has been used by the received SysEx, with the percentage of memory used given to the right of the utilization graph. The Bytes in Buffer line shows the exact amount of memory used in bytes, and the Messages in Buffer shows how many SysEx messages are in the buffer. The check mark in the SysX box indicates that SysEx receive is enabled.

After pressing the **Receive** soft button, it changes to a **Stop** soft button. Press **Stop** to end SysEx reception.

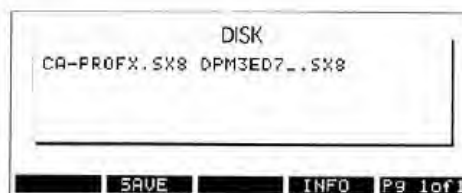
The **CLEAR** SysEx button clears all SysEx data from the memory buffer.



### **3.12    Save To Disk (C8 only)**

The C8 can save the SysEx received in its buffer to a 3.5" double sided, double density, MS-DOS compatible floppy disk. To save:

1. Insert the disk on which the file will be saved into the disk drive, then press the **SAVE** soft button. The screen will show a directory of SysEx files on disk. The lower left of the LCD shows how many pages of file names exist. *Example:* If there are three pages of file names, the first page will show 1 of 3, the second 2 of 3, and the third, 3 of 3.



2. Press the **SAVE** soft button. The file name and comment screen appears:

DISK

Function: Save SYSEX BUFFER  
 Filename: CA-PROFX.SX8  
 Comment : Pro-Fex studio patches

SAVE Pg 1 of 1

3. You can now name the file and add a comment about the file. Move the cursor over the character to be changed and enter the new character using your favorite input method or the keyboard itself. Characters appear in the following order (starting from the bottom of the keyboard or data slider, which gives a blank character):

Upper case letters A-Z, lower case letters a-z, numbers 0-9, + - = ( ) \* & ^ % \$ # @ ! ~ ' { } [ ] | : ; , ? /

Place the cursor on the **Channelization** parameter. Use your preferred input method to choose a channel from **01-16**, or **Off** (input data is passed to the outputs without being channelized).

4. If the file name already exists, you will be asked if you want to overwrite. If yes, press **SAVE** again, and the file will be overwritten. The disk directory screen will then return.

### 3.13 Load From Disk (C8 only)

The C8 can load the SysEx files saved to disk. To load:

1. Insert the disk containing the file to be loaded into the disk drive, then press the **LOAD** soft button. The screen will show a directory of SysEx files on disk, and how much space is available on the disk.

DISK

CA-PROFX.SX8 DPM3ED7\_.SX8

Status : 615416 Bytes free on disk

LOAD Pg 1 of 1

2. Press the **LOAD** soft button. The file will be loaded into the C8.

### 3.14 Send SysEx Data in Buffer Through MIDI Out

SysEx data in the buffer can be sent out through MIDI. To do this:

1. Press the **Send** soft button on the **Bulk Dump Functions** screen.

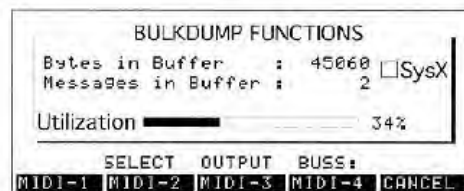
BULKDUMP FUNCTIONS

Bytes in Buffer : 45868 ☐ SysX  
 Messages in Buffer : 2

Utilization 34%

Load Save Send Receive CLEAR

2. Select the output MIDI bus over which the SysEx data will be send by pressing the corresponding soft button.



3. Data will now be sent over the selected MIDI output. The **Utilization** bar graph will get smaller and the **Bytes in Buffer** readout will decrement. Once all data has been sent, the screen will revert to its former status.

You can cancel the sending of SysEx at any time by pressing the **CANCEL** soft button.

### **3.15 Clear SysEx Buffer**

To clear the SysEx buffer, press the **CLEAR** soft button on the **Bulk Dump Functions** screen.



# Chapter 4 Global Operations

## SECTION 4A GLOBAL, PAGE 1

This screen contains five global functions and allows access to the other global screens.



### 4.0 Prg/Vol/Bank Edit Transmit

If this is turned **ON**, MIDI messages will be sent while editing values on the **Vol/Prg** screen (section 2.10). If this is turned **OFF**, the bank, program changes and volume messages won't be sent until you switch presets.

Normally, this parameter is set to **ON**. This allows you to search for the desired presets on your MIDI gear by editing the **Vol/Prg** screen and listening as you go.

### 4.1 Xmit All Off with Preset Change

To eliminate the chance of stuck notes, changing a preset can generate an All Notes Off command.

Place the cursor on the **Xmit All Off** with Preset Change parameter and choose between **ON** (All Notes Off is generated on preset selection) and **OFF** (the All Notes Off command is not sent on preset selection).

### 4.2 Data Entry Slider

Although the C8 defaults to Slider 1 serving as the data slider, any slider can serve this function. You may also choose **None** if you prefer to have all four sliders perform their programmed function at all times.

Place the cursor on the **Data Entry Slider** parameter and select the desired slider for data entry.

### 4.3 Footswitch Preset Chain Select

The C8 allows for two chains of programs, with increment and decrement footswitches that step up or down through the programs, respectively. This parameter determines which chain will be affected by the footswitches. (The **Inc** and **Dec** buttons also step up and down the chain.)

Place the cursor on the **Footswitch Preset Chain Select** parameter and choose between **OFF**, **Chain 1** and **Chain 2**. Then refer to Section 4C.

#### 4.4 External Controller Type (C8 only)

When a **mouse** or **trackball** is enabled on this page, an arrow cursor appears on the display. The input device can then be used for parameter selection and data entry (however the cursor motion, **Inc/Dec**, and **data sliders** are still active). Peavey recommends any Microsoft® two or three button mouse (or compatibles from Mouse Systems); the Logitech™ C7 mouse and Trackman® trackball work well.

With a three-button mouse, clicking on the left button selects the parameter to be edited. Continuing to hold the left button down and moving the mouse or trackball changes the parameter value. The right mouse button is equivalent to the Exit function button.

Place the cursor on the **External Controller Type** parameter and choose among **Disabled** (no input device), **Mouse (MM)** [Microsoft®], or **Mouse (MSC)** [Logitech™, etc.].

### SECTION 4B GLOBAL, PAGE #2

This screen contains five more global functions:

```
GLOBAL PAGE #2
Transmit Vol Ctrl on Recall : ON
Transmit Other Ctrls on Recall: ON
Note Offs after Muting : ON
Controllers after Muting : ON
Equal Power Curve on Ctrls : OFF
Page #1 Chain PresCrv FlSw Version
```

#### 4.5 Transmit Vol Ctrl on Recall

This parameter chooses whether or not any existing volume controller positions are transmitted on preset recall. If turned **ON**, the controller value will be scaled with the volume on the **Prg/Vol** screen (section 2.10).

If turned **OFF**, the volume levels will go out exactly as programmed on the **Prg/Vol** screen. The volume controller(s) will start working after being moved all the way up or all the way down.

#### 4.6 Transmit Other Ctrls on Recall

This parameter chooses whether or not the other (non-volume) controller positions are transmitted on preset recall. If turned **ON**, the controller positions will be transmitted. If turned **OFF**, they won't be sent until you move the controller.

#### 4.7 Note Offs after Muting

When turned **ON**, this parameter allows **Note Offs** to be transmitted on a range after muting that range to eliminate stuck notes. This only allows Note Offs for current Note Ons in that range, and only one of each. (Once the keys are released, no more note transmissions will occur on the range.)

#### 4.8 Controllers after Muting

When turned **ON**, this parameter allows controllers to be transmitted on a range after it was muted. This allows further modulation control on still-audible notes. More importantly, it allows Sustain Off to be transmitted, reducing the chance of stuck notes.

## 4.9 Equal Power Curve on Ctrl's

When this parameter is turned **OFF**, the C8's controllers (sliders, wheels, etc.) respond in a linear fashion. When it is turned **ON**, a logarithmic-type curve is applied to all controllers except pitch bend. This can help cure lack of volume in the mid-controller positions when crossfading.

## SECTION 4C GLOBAL, CHAIN CREATION SCREEN

Presets can be arranged as a chain of up to 128 steps, and stepped through with the **Chain Up/Down** footswitches. This is particularly useful for live performance.



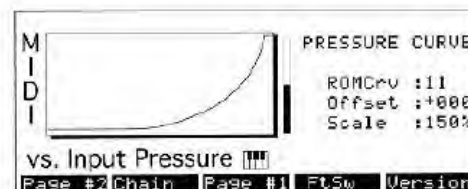
To select a chain, see section 4.3. To create a chain:

1. Place the cursor on the **Step** parameter and choose the desired step of the chain.
2. To insert a preset in the chain at the selected step, select the desired preset with the **PROG+** and **PROG-** soft buttons, then press the **Insert** soft button.
3. To delete a step from the chain, select the step to be deleted and press the **Delete** soft button. The other steps "close up" (e.g., if you delete step 11, what was step 12 becomes step 11, what was step 13 becomes step 12, etc.).

To step through a chain, use the **Program Chain Up** switch to increment through the chain one step at a time, or the **Program Change Down** switch to decrement through the chain one step at a time.

## SECTION 4D PRESSURE CURVE SCREEN

This screen shows the global pressure curves that translates your aftertouch force into MIDI messages. The three parameters will allow you to tailor the response of the C8's pressure controller to your own taste. The curve is based on one of 17 curves stored in ROM, which is then customized with the scale and offset parameters.



## 4.10 ROM Curves

Use this parameter to choose one of the 17 different pressure curves stored in ROM. The graph shows the relation of the MIDI output to input pressure.

## 4.11 Changing the Curve's Offset

Modify the **ROM curve** by first changing the offset. Place the cursor on the **Offset** parameter and select an offset amount from **+100** to **-100**. Positive numbers add a constant amount of base pressure to the curve; in other words, the pressure will not be lower than this value. Negative values subtract a constant amount from the pressure curve (although the resulting pressure value cannot be lower than 0).

You may want to avoid positive values here, since they can cause a jump from zero to the offset value the first time you press down after the preset is recalled.

## 4.12 Changing the Curve's Scale

Further modify the **ROM curve** by changing the scale. Place the cursor on the **Scale** parameter and select the desired scale. This value multiplies all pressure values by a constant, from **1%** to **200%** (100% does not affect the selected value).

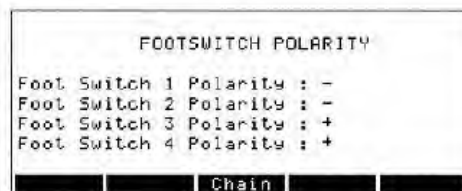
If necessary, continue changing the offset and scale parameters until the graph that displays the relation of MIDI output to input pressure shows the desired curve and pressing on the keyboard produces the desired feel.

**Note:** The **Pressure Curve** is used for the C8's pressure regardless of what the pressure controller is assigned to do. Other controllers (sliders, etc.) assigned to send **Channel Pressure** will not be processed by the curve.

**Also Note:** Incoming MIDI that is merged through the Ranges will not be processed through this curve since it is not part of the preset. Only the C8 keyboard's pressure will go through the curve.

## SECTION 4E GLOBAL, FOOTSWITCH POLARITY SCREEN

The four footswitches can have either positive or negative polarity, meaning that you can use either normally open or normally closed, momentary push-button switches. If pressing a footswitch does not cause the intended action but releasing it does, then use the polarity function to change the footswitch polarity.



Place the cursor on the polarity parameter for the desired footswitch, and select between **+** (closing the switch initiates an action) or **-** (opening the switch initiates an action).

## SECTION 4F GLOBAL VERSION SCREEN

This screen shows the software version currently installed in your C8, along with the date and time that Peavey released that version.

# Chapter 5 Copy Operations

This screen allows copying individual parameters and groups of parameters from a source preset to a destination preset, as well as perform floppy disk copy and disk format functions.

COPY FUNCTIONS	
SOURCE	DESTINATION
01 Preset Name	02 Preset Name
SINGLE PRG	SINGLE PRG
<div>SELECT</div>	

## 5.0 PRESET COPY FUNCTIONS

To copy parameters from a source preset to a destination preset:

1. Place the cursor on the first line under **Source** and select the preset containing the parameter(s) to be copied.
2. Place the cursor on the second line under **Source** and select the parameter(s) to be copied. Options are:
  - Single Prg
  - Range 1
  - Range 2
  - Range 3
  - Range 4
  - Range 5
  - Range 6
  - Range 7
  - Range 8
  - All Ranges
  - Controller
  - Sequence
3. Place the cursor on the first line under **Destination** and select the destination preset to which the parameter(s) will be copied.
4. Press the **Select** soft button, and the data is copied. The display flashes **Function Complete** to confirm.

## 5.1 DISK/MIDI DUMP FUNCTIONS

**Note:** Use only 3.5" DSDD (Double Sided/Double Density) MS-DOS compatible floppy disks with the C8. These disks hold 720 kilobytes of data. Do not attempt to format High Density floppy disks as Double Density for use with the C8.

To access the **disk/MIDI dump** operations, place the cursor on the first line under **Source** and use the input method of your choice to go past preset 63. The copy functions appear in the following order:



## 5.2 ALL PRESETS

Saves all presets to disk or as SysEx via MIDI. Press **Select**; if disk is the destination, a directory of All Presets disk files appears. Press **SAVE** and a screen will appear that lets you name the file and add a descriptive comment about the file. For information on naming, see section 2.18. Press **SAVE**, and all presets will be copied to disk.

## 5.3 GLOBAL DATA

Saves all global data to disk or as SysEx via MIDI. Press **Select**; if disk is the destination, a directory of Global Data disk files appears. Press **SAVE** and a screen will appear that lets you name the file and add a descriptive comment about the file. For information on naming, see section 2.18. Press **SAVE**, and all global data will be copied to disk.

## 5.4 ALL DATA

This function saves all data to disk or as SysEx via MIDI. Press **Select**; if disk is the destination, a directory of All Data disk files appears. Press **SAVE** and a screen will appear that lets you name the file and add a descriptive comment about the file. For information on naming, see section 2.18. Press **SAVE**, and all data will be copied to disk.

## 5.5 SYSEX BUFFER (C8 ONLY)

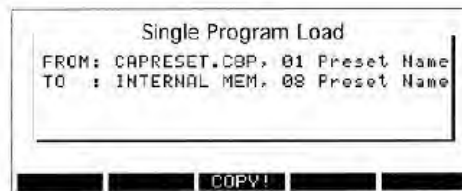
This function saves SysEx buffer data to disk. Press **Select**; a directory of SysEx disk files appears. Press **SAVE** and a screen will appear that lets you name the file and add a descriptive comment about the file. For information on naming, see section 2.18.

Press **SAVE**, and data in the SysEx buffer will be copied to disk.

## 5.6 DISK (C8 ONLY)

To load one preset from disk:

1. With **Disk** as the *source* and **One Preset** as the *destination*, press **Select**; a directory of disk files appears.
2. Select the file containing the single preset to be loaded, then press the **Load\_1** soft button. The following screen appears:



3. Place the cursor on the preset number in the first line to select the preset to be loaded.
4. Place the cursor on the preset number in the second line into which the disk preset will be loaded.
5. Press **Copy**. The display flashes **Function Complete** to show that the preset has been loaded.

To load all presets, global data, all data (presets and global data), or the sysex bulk buffer from disk:

1. Choose **Disk** as the *source* and choose the desired *destination* (**All Presets**, **Global Data**, **All Data** or **Sysx Bufr**).
2. Press the **LOAD** soft button.

**Note:** Any data that was saved to MIDI can be loaded back into the C8 by sending that data to the C8's MIDI input #1 from a librarian or sequencer. The C8 will accept the data automatically (you don't need to press any buttons or be on a particular screen).

## 5.7 DELETE

This function deletes a file from disk.

1. Press **Select**; a directory of disk files appears.
2. Place the cursor over the file to be deleted.
3. Press **Delete**.
4. A warning screen appears that shows the file name to be deleted.
5. Press **Exit** to back out, or **Delete** to erase the file.

## 5.8 FORMAT

This function formats a blank disk, or reformats a previously formatted disk.

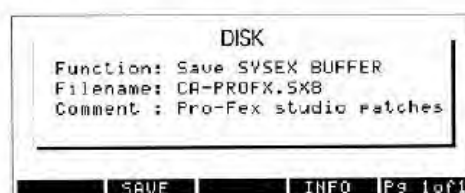
**Caution!** Formatting a disk erases any files that exist on that disk.

To format:

1. Press **Select**; a screen prompts you to insert the disk to be formatted.
2. To back out, press **Exit**. Otherwise, press the **Enter** function button.
3. A screen appears to advise you of the format status.
4. When formatting is complete, the screen informs you whether any bad sectors were found. Bad sectors are blocked out so they are not available for storage, thus decreasing the amount of available storage space. If a disk shows significant number of bad sectors, discard the disk and format a new one.

## 5.9 NAMING FILES AND ADDING COMMENTS

All Presets, Global Data, All Data, and SysEx Buffer files can be named prior to saving to disk. During the saving process, a screen similar to the following appears:



To name the file and add a comment about the file:

1. Move the cursor over the character to be changed.
2. Enter the new character using normal methods or the keyboard itself. Characters appear in the following order (starting from the bottom of the keyboard or data slider, which gives a blank character):

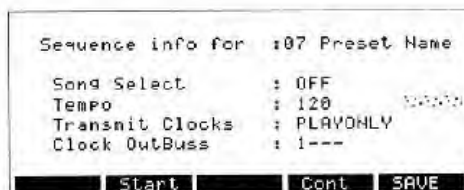
Upper case letters A-Z, lower case letters a-z, numbers 0-9, + - = ( ) \* & ^ % \$ # @ ! ~ ' { } [ ] | ' ; ; ? /

3. Press **SAVE**. If the file name already exists, you will be asked if you want to overwrite. If yes, press **SAVE** again, and the file will be overwritten. The disk directory screen will then return.

# Chapter 6 Sequence Operations

The C8 can serve as a source of master timing clocks in a MIDI system, as well as send a song selection message with each recalled preset.

Calling up a preset, then pressing the **Sequence** function button, presents all sequence functions on a single screen.



## 6.0 SELECT SONG

This parameter determines which MIDI Song Select message will be sent upon selecting a particular preset.

Place the cursor on the **Select Song** parameter and using your favorite input method select a number from **1** to **127**, or **Off**.

## 6.1 TEMPO

The C8 sends timing clocks at the tempo set with this parameter.

Place the cursor on the **Tempo** parameter and select a tempo between **40** and **250** beats per minute. A bar next to the tempo parameter flashes at the current tempo.

## 6.2 TRANSMIT CLOCKS STATUS

Timing clocks can be transmitted at all times, or only when the **Start** button or **Cont** button is pressed (the clocks then turn off if **Stop** is selected).

Place the cursor on the **Transmit Clocks** parameter and choose between **Play Only** (timing clock transmission is controlled by the soft buttons) or **Always** (timing clocks are always being sent).

## 6.3 CLOCK OUTBUSS

This parameter determines the MIDI outputs over which timing clock info will be sent. Place the cursor on the **Clock OutBuss** parameter and select among the following output options:

OFF	1—	-2—	12—	—3-	1-3-	-23-	123-
—4	1—4	-2-4	12-4	—34	1-34	-234	1234

## 6.4 **START/STOP/CONTINUE**

These soft buttons cause an external sequencer to start, stop, and continue.

To cause an external sequencer to start, press **Start**. The C8 will then send timing clocks if **Transmit Clocks** is in **Play Only** mode (in **Always** mode, clocks are always being sent). The middle soft button turns to **Stop**, which you press to stop the sequencer and in **Play Only** mode, causes the timing clocks to stop.

Also, either footswitch can be programmed to be a sequencer start/stop toggle. In this case, the footswitch will have the same effect as the start and stop commands on the Sequence screen. Since the Sequence screen has its own MIDI output bus (and since Start and Stop are not channel messages), all Range parameters (including Enables) will be ignored when the footswitch is pressed.

Pressing **Stop** returns the soft buttons to **Start** and **Cont**. To restart the external sequencer from the beginning, press **Start**. To continue the sequencer from where it was stopped, press **Cont**.

## 6.5 **SAVE PRESET**

Press the **SAVE** soft button and refer to section 2D.

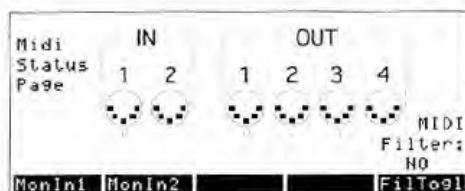


## Chapter 7 MIDI Status

The C8 includes a screen that shows the status of the various MIDI input and output ports, and a second screen that reads out data appearing at either MIDI input.

### 7.0 MIDI STATUS

To access the Status page, press the **Status** function button. The following screen appears:



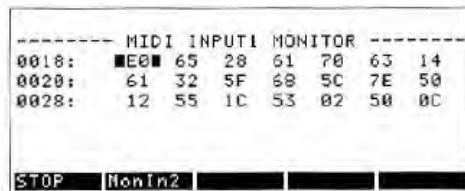
A pulse icon appears below any MIDI in connector receiving MIDI data or any MIDI out connector transmitting MIDI data. In this example, MIDI data is being received at MIDI In 1 and MIDI data is being transmitted from the C8 over MIDI out connectors 1 and 3.

Soft button #5 will toggle the MIDI Filter parameter between **YES** and **NO**. If **NO** is chosen, the MIDI input monitors (below) will show all MIDI coming into the input (unfiltered). If **YES** is chosen, the MIDI data will be filtered by the MIDI filters on the **MIDI Merge** screen (see section 3.0). This will allow you to, for example, filter out notes, clocks, etc. so that they don't clutter up the stream on the LCD, making it easier to see the occasional messages like program change and sustain pedal.

**Note:** The MIDI Filter parameter does not affect the Status screen's pulse icons. It only affects the MIDI input monitors.

### 7.1 MIDI INPUT MONITOR

To monitor the data appearing at MIDI Input 1 or 2, press the **MonIn1** and **MonIn2** soft buttons, respectively, on the **MIDI Status Page**. A screen appears that fills up with numbers as data is received at the selected input (the following example shows what happens when the input receives pitch bend data). Status bytes are bracketed by square blocks.



To stop the monitoring process, press the **STOP** soft button. You can also switch over to monitor MIDI Input 2 by pressing the **MonIn2** button.

# Appendix A MIDI Implementation

## MIDI Implementation

Model: DPM C8/C8p

Date: 1/95

Version: 2.0

Function		Transmitted*	Recognized	Remarks
Basic Channel	Default Channel	1 1-16	1 1-16	
Mode	Default Messages Altered	X X X	X X X	Echoed out if received
Note Number	True Voice	0-127	0-127	
Velocity	Note On Note Off	0 0	0 0	
After-touch	Key's Ch's	X 0	0 0	Echoed out.
Pitch Bender		0	0	
Control Change		0-120	0-120	CC #0 sent as Bank Select MSB.
Program Change	True#	0-127	0-63	
System Exclusive		0	0	
System Common	: Songs Pos : Song Sel : Tune	X 0 X	X X X	
System Real Time	: Clock : Commands	0 0	X X	
Auxiliary Messages	: Local On/Off : All Notes Off : Active Sense : Reset	X 0 X X	X X X X	Echoed out if received
<b>Notes:</b> Any message can be received and transmitted with the MIDI merge function.				

Mode 1 : OMNI ON, POLY    Mode 2 : OMNI ON, MONO  
 Mode 3 : OMNI OFF, POLY    Mode 4 : OMNI OFF, MONO

O : Yes  
 X : No

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PEAVEY ELECTRONICS CORPORATION ("PEAVEY") warrants this product, EXCEPT for covers, footswitches, patchcords, tubes and meters, to be free from defects in material and workmanship for a period of one (1) year from date of purchase, PROVIDED, however, that this limited warranty is extended only to the original retail purchaser and is subject to the conditions, exclusions, and limitations hereinafter set forth:

**PEAVEY 90-DAY LIMITED WARRANTY ON TUBES AND METERS**

If this product contains tubes or meters, Peavey warrants the tubes or meters contained in the product to be free from defects in material and workmanship for a period of ninety (90) days from date of purchase; PROVIDED, however, that this limited warranty is extended only to the original retail purchaser and is also subject to the conditions, exclusions, and limitations hereinafter set forth.

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These limited warranties shall be void and of no effect, if:

- The first purchase of the product is for the purpose of resale; or
- The original retail purchase is not made from an AUTHORIZED PEAVEY DEALER; or
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- In the case of tubes or meters, replace the defective component without charge.
- In other covered cases (i.e., cases involving anything other than covers, footswitches, patchcords, tubes or meters), repair the defect in material or workmanship or replace the product, at Peavey's option; and provided, however, that, in any case, all costs of shipping, if necessary, are paid by you, the purchaser.

THE WARRANTY REGISTRATION CARD SHOULD BE ACCURATELY COMPLETED AND MAILED TO AND RECEIVED BY PEAVEY WITHIN FOURTEEN (14) DAYS FROM THE DATE OF YOUR PURCHASE.

In order to obtain service under these warranties, you must:

- Bring the defective item to any PEAVEY AUTHORIZED DEALER or AUTHORIZED PEAVEY SERVICE CENTER and present therewith the ORIGINAL PROOF OF PURCHASE supplied to you by the AUTHORIZED PEAVEY DEALER in connection with your purchase from him of this product.  
If the DEALER or SERVICE CENTER is unable to provide the necessary warranty service you will be directed to the nearest other PEAVEY AUTHORIZED DEALER or AUTHORIZED PEAVEY SERVICE CENTER which can provide such service.

OR

- Ship the defective item, prepaid, to:  
PEAVEY ELECTRONICS CORPORATION

International Service Center  
326 Hwy. 11 & 80 East  
MERIDIAN, MS 39301

including therewith a complete, detailed description of the problem, together with a legible copy of the original PROOF OF PURCHASE and a complete return address. Upon Peavey's receipt of these items:

If the defect is remedial under these limited warranties and the other terms and conditions expressed herein have been complied with, Peavey will provide the necessary warranty service to repair or replace the product and will return it, FREIGHT COLLECT, to you, the purchaser.

Peavey's liability to the purchaser for damages from any cause whatsoever and regardless of the form of action, including negligence, is limited to the actual damages up to the greater of \$500.00 or an amount equal to the purchase price of the product that caused the damage or that is the subject of or is directly related to the cause of action. Such purchase price will be that in effect for the specific product when the cause of action arose. This limitation of liability will not apply to claims for personal injury or damage to real property or tangible personal property allegedly caused by Peavey's negligence. Peavey does not assume liability for personal injury or property damage arising out of or caused by a non-Peavey alteration or attachment, nor does Peavey assume any responsibility for damage to interconnected non-Peavey equipment that may result from the normal functioning and maintenance of the Peavey equipment.

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In the event of any modification or disclaimer of expressed or implied warranties, or any limitation of remedies, contained herein conflicts with applicable law, then such modification, disclaimer or limitation, as the case may be, shall be deemed to be modified to the extent necessary to comply with such law.

Your remedies for breach of these warranties are limited to those remedies provided herein and Peavey Electronics Corporation gives this limited warranty only with respect to equipment purchased in the United States of America.

**INSTRUCTIONS — WARRANTY REGISTRATION CARD**

- Mail the completed WARRANTY REGISTRATION CARD to:

PEAVEY ELECTRONICS CORPORATION  
POST OFFICE BOX 2898  
MERIDIAN, MISSISSIPPI 39302-2898

- Keep the PROOF OF PURCHASE. In the event warranty service is required during the warranty period, you will need this document. There will be no identification card issued by Peavey Electronics Corporation.
- IMPORTANCE OF WARRANTY REGISTRATION CARDS AND NOTIFICATION OF CHANGES OF ADDRESSES:
    - Completion and mailing of WARRANTY REGISTRATION CARDS — Should notification become necessary for any condition that may require correction, the REGISTRATION CARD will help ensure that you are contacted and properly notified.
    - Notice of address changes — If you move from the address shown on the WARRANTY REGISTRATION CARD, you should notify Peavey of the change of address so as to facilitate your receipt of any bulletins or other forms of notification which may become necessary in connection with any condition that may require dissemination of information or correction.
  - You may contact Peavey directly by telephoning (601) 483-5365.

## IMPORTANT SAFETY INSTRUCTIONS

**WARNING:** When using electric products, basic cautions should always be followed, including the following.

1. Read all safety and operating instructions before using this product.
2. All safety and operating instructions should be retained for future reference.
3. Obey all cautions in the operating instructions and on the back of the unit.
4. All operating instructions should be followed.
5. This product should not be used near water, i.e., a bathtub, sink, swimming pool, wet basement, etc.
6. This product should be located so that its position does not interfere with its proper ventilation. It should not be placed flat against a wall or placed in a built-in enclosure that will impede the flow of cooling air.
7. This product should not be placed near a source of heat such as a stove, radiator, or another heat producing amplifier.
8. Connect only to a power supply of the type marked on the unit adjacent to the power supply cord.
9. Never break off the ground pin on the power supply cord. For more information on grounding, write for our free booklet "Shock Hazard and Grounding."
10. Power supply cords should always be handled carefully. Never walk or place equipment on power supply cords. Periodically check cords for cuts or signs of stress, especially at the plug and the point where the cord exits the unit.
11. The power supply cord should be unplugged when the unit is to be unused for long periods of time.
12. If this product is to be mounted in an equipment rack, rear support should be provided.
13. Metal parts can be cleaned with a damp rag. The vinyl covering used on some units can be cleaned with a damp rag or an ammonia-based household cleaner if necessary. Disconnect unit from power supply before cleaning.
14. Care should be taken so that objects do not fall and liquids are not spilled into the unit through the ventilation holes or any other openings.
15. This unit should be checked by a qualified service technician if:
  - a. The power supply cord or plug has been damaged.
  - b. Anything has fallen or been spilled into the unit.
  - c. The unit does not operate correctly.
  - d. The unit has been dropped or the enclosure damaged.
16. The user should not attempt to service this equipment. All service work should be done by a qualified service technician.
17. This product should be used only with a cart or stand that is recommended by Peavey Electronics.
18. Exposure to extremely high noise levels may cause a permanent hearing loss. Individuals vary considerably in susceptibility to noise induced hearing loss, but nearly everyone will lose some hearing if exposed to sufficiently intense noise for a sufficient time.  
The U.S. Government's Occupational Safety and Health Administration (OSHA) has specified the following permissible noise level exposures.

Duration Per Day In Hours	Sound Level dBA, Slow Response
8	90
6	92
4	95
3	97
2	100
1 1/2	102
1	105
1/2	110
1/4 or less	115

According to OSHA, any exposure in excess of the above permissible limits could result in some hearing loss.

Ear plugs or protectors in the ear canals or over the ears must be worn when operating this amplification system in order to prevent a permanent hearing loss if exposure is in excess of the limits as set forth above. To ensure against potentially dangerous exposure to high sound pressure levels, it is recommended that all persons exposed to equipment capable of producing high sound pressure levels such as this amplification system be protected by hearing protectors while this unit is in operation.

**SAVE THESE INSTRUCTIONS!**



Features and specifications subject to change without notice.

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